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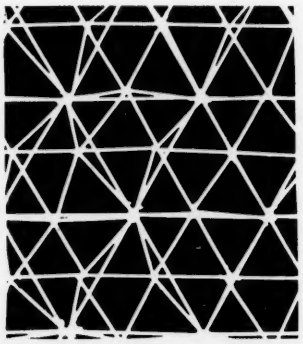

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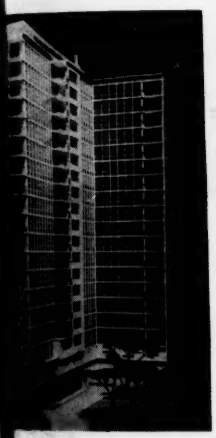

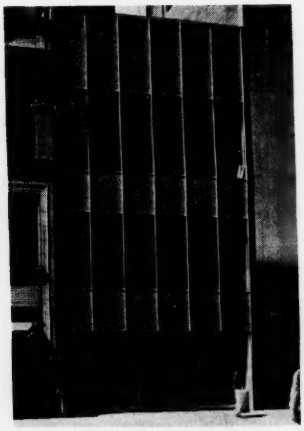

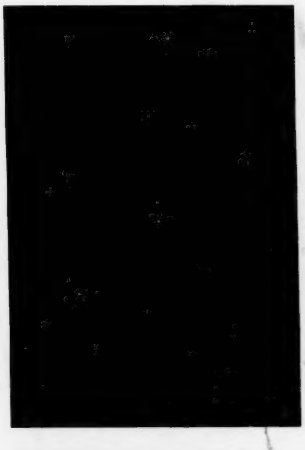

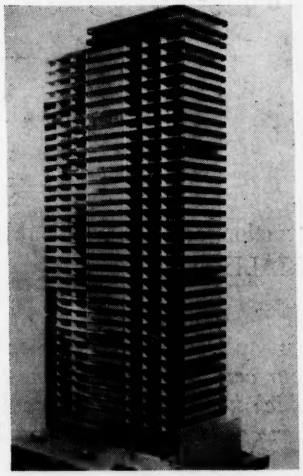

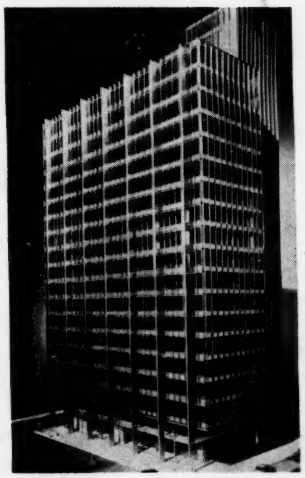

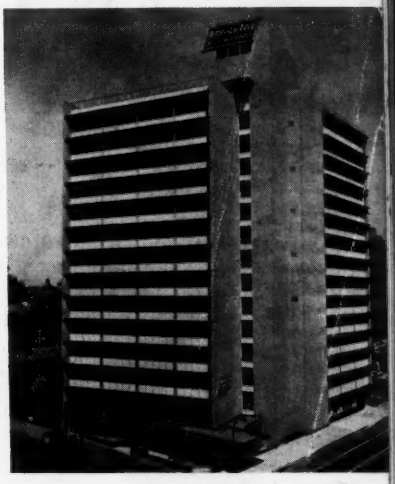

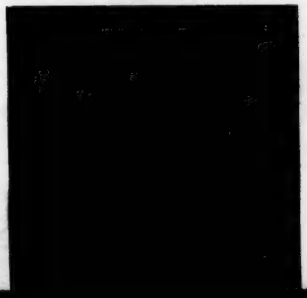

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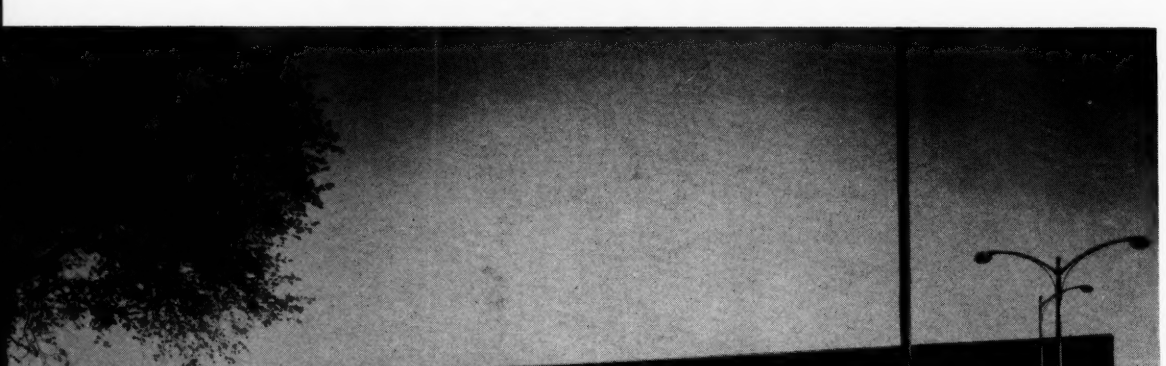

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About the Cover, our '58 series bows with Curtain Wall as gridded across some of the newest, and about to be, buildings in the city. Still others are between our covers, not all new, but towards the same direction.

Next Month, Shaw, Metz, & Dolio's Alfred Shaw looks at Louis Sullivan, Harry Weese looks wincingly at trends in street lighting, and we'll be looking too.

Inland Architect carries news and articles on inland-area building and planning, with the participating co-operation of the following Chapters and affiliate groups of the American Institute of Architects.

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Volume 1 Number 5 January 1958

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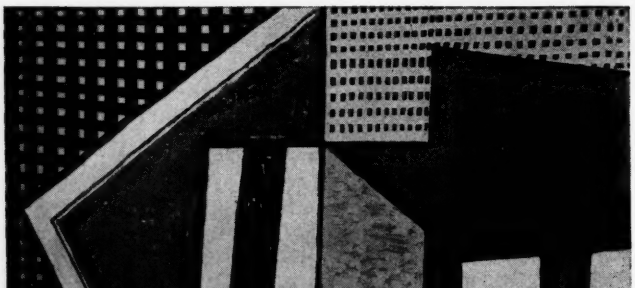

ART

the work of RUDOLPH WEISENBORN

The work of the artist Rudolph Weisenborn will be on exhibit during February at the offices of the Chicago Chapter A.I.A., continuing the series of monthly exhibitions of artists' work arranged by the Chicago Chapter of Artists Equity.

"Metropolitan Blues," casein 1947, artist RUDOLPH WEISENBORN. *Collection of Robin Construction Co., Chicago.*

■ About artist Weisenborn, Chicago born in 1881, the city's critics wrote about him on the occasion of a retrospective exhibition of his paintings in 1951 they sponsored . . .

"Weisenborn has been a leader of the modernists since Chicago artists began to take seriously the movement introduced here in the Armory show in 1913 and in the follow-up shows at the Arts Club, starting in 1918." And critic C. J. Bulliet of the *Chicago Daily News* wrote further in the *Art Digest,* "Through three decades, Weisenborn has progressed from strong realism, through surrealism, vorticism and into pure abstraction . . ."

"Here this 70-year-old painter, one of the important figures in American art and the leading Chicago abstractionist, reveals himself with undiminished power." So Copeland C. Burg of the *Chicago Herald American* wrote.

Frank Holland of the *Chicago Sun-Times* wrote, "Considered and recognized for many years as Chicago's leading abstract artist as well as an important influence in local art circles, Weisenborn is highly deserving of the long tardy distinction." He continued, "The monotony

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that marks so many one-man shows is entirely absent. Weisenborn has seldom repeated himself but has gone on and on discovering new and greater possibilities in his chosen artistic expression—abstraction."

Schooled in North Dakota and Colorado, working as a miner and Colorado cowpuncher, always painting, Weisenborn came back to Chicago in 1912, designed show window backgrounds for Marshall Field, and went on painting. Away from Colorado he began to abstract the things he was familiar with in the west. Within three years he'd had two one-man shows. In '28 the Art Institute accepted his canvas "Chicago" for the American show, a non-representational painting, the first canvas of its kind to be shown in the Art Institute of Chicago. The next year the Art Institute accepted his painting the "Chicagoan," included ten years later in the Art Institute's Exhibition, "Fifty Years of American Art."

At the Chicago Century of Progress in 1933 he did a mural, "The Machine Age," the only abstract mural at the Fair. Recently his casein painting, "Provincetown #6" was purchased by the Art Institute for its permanent exhibit. He has exhibited throughout the country, and is represented in collections here and in Europe, has taught at the Chicago Academy of Fine Arts, and now privately.

This is the man whose work you will be meeting next month in the Chicago Chapter A.I.A. offices. We hope you may meet the man, unabstract as can be. □

BCEA Open House on February 5

Raymond D. Berry, president of the Building Construction Employers' Association, announces that the Annual Open House, held in compliment to the architects and engineers of Chicago, will take place in the Builders' Club Wednesday, February 5. Activities will start at 4:30, when refreshments will be served, followed by a buffet dinner. All architects and engineers are cordially invited to be in attendance.

Cover Credits

The buildings on the cover are, from left to right, top to bottom: 4100 Marine Drive Apts., ARCHITECT L. R. Solomon and Associates and John D. Cordwell, CONTRACTOR James Burton Construction Co.; 332 N. Michigan Bldg., ARCHITECT Barancik, Conte & Associates, separate contracts; Additions to the Federal Reserve Bank of Chicago, ARCHITECT Naess & Murphy, CONTRACTOR George A. Fuller Co.; The Executive House, ARCHITECT Milton Schwartz & Associates, Inc., CONTRACTOR C. A. Tharnstrom & Co.; Inland Steel Building, ARCHITECT Skidmore, Owings & Merrill, CONTRACTOR Turner Construction Co.; American Fore Building, ARCHITECT Loebl, Schlossman & Bennett, CONTRACTOR A. L. Jackson Co.

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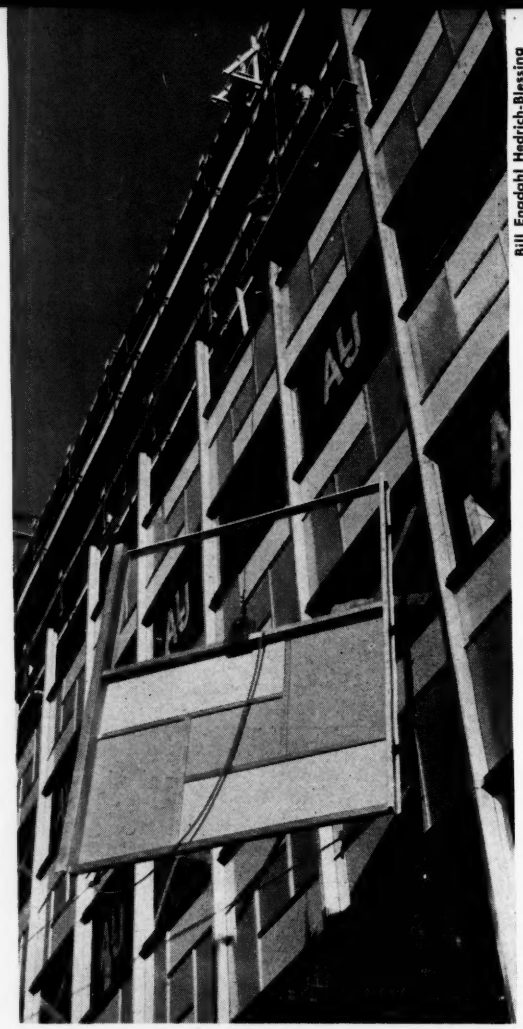

Bill Engdahl Hedrich-Blessing

Ten feet of wall swinging in place during construction of the Home Office Building of the Mutual Trust Life Insurance Co. in Chicago.—Architects, Perkins & Will

Curtain Wall in Chicago

■ This issue of INLAND ARCHITECT featuring Curtain Wall is the official program issue of the Chicago Chapter Producers' Council Curtain Wall Seminar being held January 16, 1958 in Chicago.

Nationally and locally the American Institute of Architects and the Producers' Council, Incorporated have worked together in close cooperation on programs important to the public, the entire building industry, and the architectural profession. As the official publication of the Chicago Chapter American Institute of Architects, INLAND ARCHITECT welcomes this opportunity to participate in this Curtain Wall Seminar, by being there and being a part of it, and in other issues reporting on it.

Checkerboarded on our cover and continued inside are some of the buildings being planned, being built, or just finished in the Chicago area that wear this ever growing geometry of today's building technology, called Curtain Wall. Represented are some of the city's most significant new buildings, with the common denominator of Curtain Wall Construction, multiplied in each one in a different way. Verticals, horizontals, proportions and known and new materials make up the vocabulary that is becoming broader with each building built.

Growing and Growing Up

Novelty no more, never even really new, Curtain Wall is growing up, as cities are growing up with it. Curtain Wall as we know it today has been done well, and it has been done badly. It has been understood and sold its way with common sense, and it has been over sold and misunderstood. It has brought about a degree of cooperation between manufacturer, architect and contractor, because of its complexity and necessary coordination from design to completion, unknown, and perhaps unecessary, before. Seminars like this on the problems, profits and possibilities of Curtain Wall, seen from a lot of sides and insights, are part of this experience of knowing about and growing with our own technology. Reading about it, working with it, looking at what's going up, what's gone up, Curtain Wall will become less the curiosity, and more an important and meriting part of our entire architectural vocabulary. □

Hedrich-Blessing

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BORG-WARNER BUILDING
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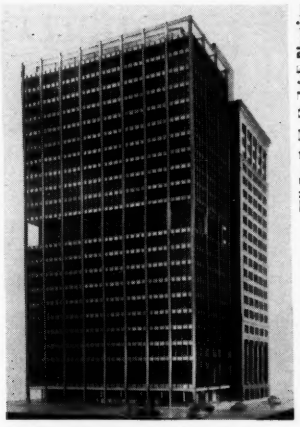

Bill Engdahl, Hedrich-Blessing

HARRIS TRUST & SAVINGS BANK
ARCHITECT: *Skidmore, Owings & Merrill*
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HOME OFFICE BUILDING OF THE MUTUAL TRUST LIFE INSURANCE CO.
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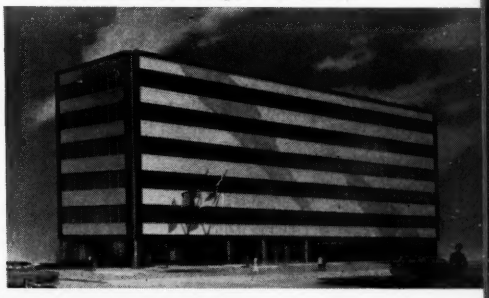

NATIONAL CASH REGISTER BUILDING
ARCHITECT: *Naess & Murphy*
CONTRACTOR: *Not yet selected*

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MORTON SALT BUILDING
ARCHITECT: *Graham, Anderson, Probst & White, Inc.*
CONTRACTOR: *Sherman Olson, Inc.*

CHICAGO SUN TIMES NEWSPAPER PLANT
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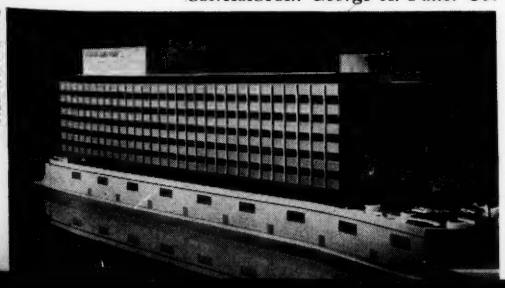


Hedrich-Blessing

Construction and Curtain Wall

by MEREDITH ST. GEORGE JENSEN

President, Chicago Chapter, The Producers' Council, Inc.
Owens—Corning Fiberglas Corporation

■ In this "space" age in which we learn so much about long range missiles, space ships, flying saucers in outer space, we are again impressed by the continuation of the industrial revolution which has brought about so many changes in our way of life. While the elements of space and its high-speed travel continue to be explored and conquered, we find evolution bringing about changes in our own construction industry which are of such note that they demand our closer attention.

With the development of so called "skeleton" type construction with enclosures of the skin or panel type material; manufacturers are called upon to more closely consult with architects and all other construction people toward a better understanding of products which may be available for this modern age.

This causes us to think of one of the prime objectives of the Producers' Council, which is the dissemination of factual and worthwhile information about building materials and their uses—as a service to architects and other specifiers. This program of distributing information, and solving problems surrounding the use of products, is carried on by the Producers' Council through its *Technical Bulletin* publication, featuring data on special topics, the local Informational Meetings, specification suggestions, and exhibits and Seminars such as this one on Curtain Wall Construction.

Purpose of Curtain Wall Seminar

The purpose of this Curtain Wall Seminar is to review for the architect and other construction people, the materials, methods and techniques available for Curtain Wall Construction. The information at the Seminar is organized under specific headings as listed in the program in this issue of INLAND ARCHITECT. The material presented is intended to be strictly of a technical nature and of definite assistance to the architect. The manual which will be supplied to those attending the Seminar will be a ready reference of the basic information covered at the Seminar.

This Seminar on Curtain Wall and other Seminars which we hope to present in the future are, and will be made possible by the work and financial assistance of the various member companies and associations of the Producers' Council and through the cooperation of all Chapter organizations. We believe that by this cooperative effort more progress can be made in assisting the architect and the construction industry generally to make America a better place in which to live and work.

The Architect

In accomplishing the goals of dissemination of information to the construction industry, we recognize that the resources today for research and analysis place the architect in the position of a selector of authorities. He is dependent upon the standard of manufacturers and trade associations to an important degree in the selection of materials, equipment and systems. This dependence is no doubt bound to increase as construction techniques become more complicated and more minutely controlled, and thus the burden of the manufacturer becomes progressively greater.

This Seminar is an outward expression of our recognition to our responsibility and to the construction industry as a whole. □

Curtain Wall All About

Ken Schmid Studio

The RELIANCE BUILDING, *1890 first four stories, additional stories 1895, now called the* 32 NORTH STATE BUILDING. BURNHAM AND ROOT *original architects.*

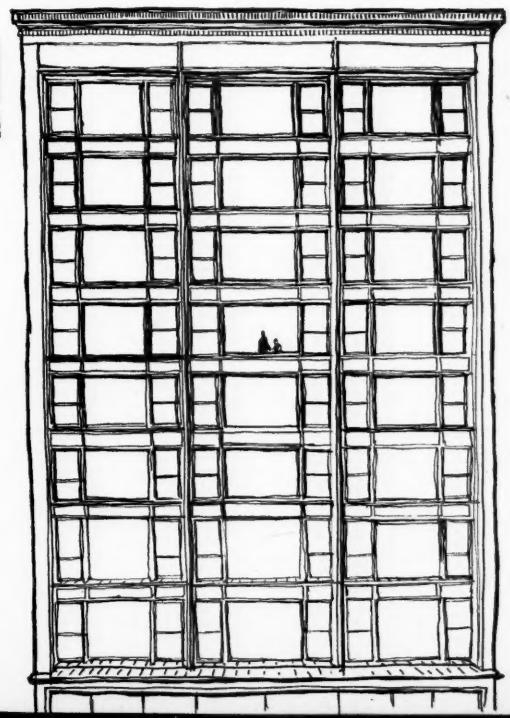
Here is the MC CLURG BUILDING, built in 1889-1900 by architects Holabird and Roche of which Carl W. Condit wrote in his book *The Rise of the Skyscraper,* "This is an extraordinary example of how far Chicago architects could go in reducing the facade of a framed structure to mere lines."

Walk about Chicago's Loop and look above the first floor of shops and shapes of neon. See patterns of spandrels and sheets and sheets of glass, calm counterparts to the clutter below. Look about the everyday neighborhoods, at the bays above the corner drug stores and saloons, some of the neighborhood shopping center showcases, built some time ago but filled with fancy and Curtain Wall of a kind.

See a myriad of imagination, experiment and invention, some austere, some ostentatious, bold, brittle. Materials of all kind, copper clad, terra cotta wondrously carved, brick curiously jointed, stone of all sort, glass, large, leaded, stained, and on through a vocabulary sometime strained, quaintly creative.

Walk about and see evolution coming about, evolution of a way of building, called today just Curtain Wall. □

MC CLURG BUILDING, *1889-1900, Holabird and Roche, architects. Now known as the Crown Building, at 218 South Wabash Avenue, Chicago.*



Earl Swensson

■ Curtain Wall, as we think of it today, comes to Chicago as no stranger. In the crisscrosses of its verticals and horizontals is Chicago's building past, looking out through its own wide-world "Chicago Style" windows, sheer spandrels and narrow mullions casing its own glass boxes.

Here was the first Leiter Building of 1879, a near all glass grid, built by architect William Le Baron Jenney. Then in 1883 he began the Home Insurance Building, the first building of skeleton construction built, built in Chicago, and the towers of tomorrow were cornerstoned.

See the Reliance Building, now called the 32 North State Building on the Southwest corner of Washington and State in Chicago, begun in 1890 by architects Burnham and Root. Only city soot stains hide a crystal jewel box.

RIPPEL

FRED O. RIPPLE, President, Rippel Architectural Metals, Inc. and President, Metal Curtain Wall Div. of the N.A.A.M.M., Chicago born and raised, is a graduate in Architectural Engineering, and in 1919 became a licensed architect in Ill., practicing until 1926 in the firm of Hall, Lawrence, Ripple and Ratcliff. He joined E. M. Wymer Co., fabricators of ornamental iron and bronze in 1926, and organized Ripple Architectural Metals, Inc. in 1946. He is a director of the BCEA.

MORGENROTH

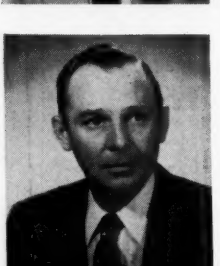
DAN E. MORGENROTH, Manager of the General Construction Materials Div. of the Owens-Corning Fiberglas Corporation has been associated with Curtain Wall construction for the past ten years through various testing, product development and sales assignments. He was engaged for five years in naval construction work during World War II. He has also served as a Consulting Engineer to many construction firms.

QUAYLE

MELVIN G. QUAYLE, Technical Service Manager, Zonolite Company, is a graduate engineer of the University of Minnesota. Active in the Gypsum Industry for 30 years, he was Chairman of the Technical Committee of the Gypsum Association. He has also served on various A.S.T. Committees through the years. He joined the Zonolite Company in 1951.

SCHWERS

A. F. SCHWERS, Assistant Manager of Sales, Architectural Products, for the Truscon Steel Division of Republic Steel Corporation started as a draftsman with the William Bayley Company and has been associated with Truscon since 1916. Prior to assuming his present position, he worked as a window salesman in Truscon's Philadelphia, Cleveland and Washington offices.



DIKEMAN

WILLARD W. DIKEMAN, Field Representative for the Architectural Terra Cotta Institute, has a long association with the construction industry. Prior to joining ATCI in 1956, he worked with construction firms in Tulsa, Oklahoma and Los Alamos, New Mexico. He is a graduate of the University of California and the University of Tulsa.

ALEXANDER

KIRBY V. ALEXANDER is the Eastern Area Sales Manager of Metal Wall Products for Kawneer Company, Niles, Michigan. Prior to assuming his present position, he was Kawneer's metal wall sales engineer in Chicago, and spent seven years as a sales engineer with Adams and Westlake.

Mr. Alexander studied mechanical engineering at Purdue University and is experienced in all phases of curtain wall development.

Curtain Wall

Seminar Program

Sponsored by the Chicago Chapter of the Producers' Council, Inc.

MORRISON HOTEL, JANUARY 16, 1958

Welcome by Chapter President

9:00 A.M.

MR. MEREDITH ST. GEORGE JENSEN
Owens-Corning Fiberglas Corporation

Introduction (The Purpose of the Meeting)

9:05 A.M.

MR. JOHN R. FUGARD, JR., A.I.A.
President, Chicago Chapter
American Institute of Architects
Fugard, Burt, Wilkinson & Orth

Program Theme by Moderator

9:20 A.M.

MR. SPENCER B. CONE, A.I.A. (morning session)
Cone & Dornbusch
VICTOR L. CHARN, (afternoon session)
Graham, Anderson, Probst & White

PROGRAM

DESIGN AND FABRICATION
9:30 A.M.

MR. C. E. CARMICHAEL
Ass't. Manager
Ceco Steel Products Corporation

GLASS
10:00 A.M.

MR. OTTO F. WENZLER, A.I.A.
Technical Service Manager
Libbey-Owens-Ford Glass Company

BREAK
10:30 A.M.

STEEL
10:45 A.M.

MR. A. F. SCHWERS
Ass't. Manager of Sales, Architectural Products
Truscon Steel Division, Republic Steel Corp.

ALUMINUM
11:15 A.M.

MR. F. A. LOEBACH, A.I.A.
Manager, Architectural Sales
Kaiser Aluminum & Chemical Sales, Inc.

STRUCTURAL CLAY MASONRY
11:45 A.M.

MR. WILLARD W. DIKEMAN
Field Representative
Structural Clay Products Institute

LUNCH
12:30-1:30 P.M.

INSULATION
1:30 P.M.

MR. DAN E. MORGENROTH
Manager, General Construction Materials Div.
Owens-Corning Fiberglas Corporation

BACK-UP MATERIALS
2:00 P.M.

MR. LYLE BOLSTER
Chairman, Perlite Institute Sales Promotion Committee
MR. MELVIN G. QUAYLE
Technical Service Manager
Zonolite Company

JOINTS & FLASHING (Sealants)
2:30 P.M.

MR. ROBERT A. CHAPMAN
Field Service Engineer
Adhesives, Coatings & Sealers Div.
Minnesota Mining and Mfg. Company

BREAK
3:00 P.M.

ERECTION
3:15 P.M.

MR. FRED O. RIPPEL
President, Rippel Architectural Metals, Inc.
President, Metal Curtain Wall Division of National Assn. of Architectural Metal Mfrs.

SPECIFICATIONS
3:45 P.M.

MR. KIRBY V. ALEXANDER
Eastern Area Sales Mgr., Metal Wall Products
The Kawneer Company

SUMMARY
4:15 P.M.

ADJOURNMENT
4:30 P.M.

MR. CHARLES G. RUMMEL, A.I.A.
Naess and Murphy

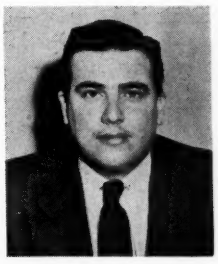
OTTO F. WENZLER, A.I.A., technical service manager for Libbey-Owens-Ford Glass Company, Toledo, began his career in glass 18 years ago and has been associated with most of the important technical developments in new types of glass and their applications in that period. He joined Libbey-Owens-Ford as chief draftsman in the design department in 1939 and three years later was transferred into product promotion work.

WENZLER

F. A. LOEBACH, A.I.A., Manager, Architectural Sales, Kaiser Aluminum & Chemical Sales, Inc., graduated from the University of Illinois with a B.S. degree in Architectural Engineering. He was with The Kawneer Co. for 18 years as Manager of Technical, Service, Manager of Architectural Service, Manager of Product Development, District Sales Manager, and Eastern Sales Manager, Meyal Wall Products. A member of the American Institute of Architects, he is also Chairman of the Metal Curtain Wall Committee, Building Research Inst.

LOEBACH

LYLE BOLSTER, Chairman of the Perlite Institute Sales Promotion Committee since 1954, is 39 years old and a graduate of Northern Illinois Univ., B.E. degree. With his background in building insulations, he joined F. E. Schundler & Co., Inc., Joliet, in 1950, became their Advertising Manager in 1952, and from 1956 has been Sales Manager of the firm's Insulation Division.



BOLSTER

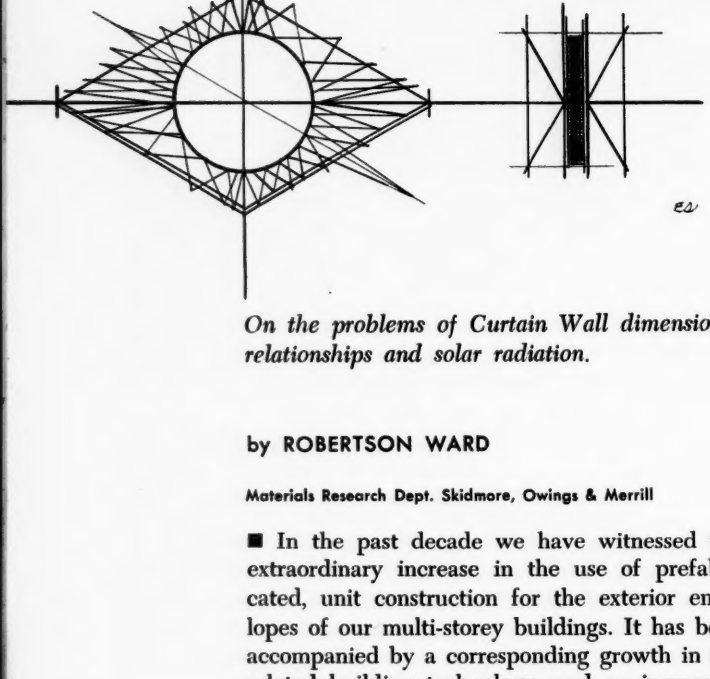
ROBERT A. CHAPMAN, Field Service Engineer for the Adhesives and Coatings Division of Minnesota Mining and Manufacturing Company, has been associated with the Commercial Development Department since joining the company in 1951. His present position involves considerable contact with architects, contractors, and manufacturers servicing the commercial building field.

CHAPMAN

C. E. CARMICHAEL, assistant manager of the Chicago district for Ceco Steel Products Corporation, joined that company in 1950 as a sales engineer trainee in the general offices, Chicago. He acquired first hand experience in detailing, estimating, production and erection of a variety of Ceco products with special emphasis on curtainwall and window production.

CARMICHAEL

Curtain Wall Considerations



On the problems of Curtain Wall dimensional relationships and solar radiation.

by ROBERTSON WARD

Materials Research Dept. Skidmore, Owings & Merrill

■ In the past decade we have witnessed the extraordinary increase in the use of prefabricated, unit construction for the exterior envelopes of our multi-storey buildings. It has been accompanied by a corresponding growth in the related building technology, and an increasing awareness of the many design considerations involved. Valuable contributions have been made through investigations carried on by material producers, fabricators, through correlating conferences of the Building Research Institute, Producers Council, others, and through the Architectural Press. Reports in most of the investigations and conferences are available and are recommended for detailed coverage, particularly the Building Research Institute's conference reports on "Metal Curtain Walls."*

Dimensional relationships in Curtain Wall Design

What technical factors should be considered in establishing the dimensional relationships within a Curtain Wall design? A primary consideration is the aspect of the Curtain Wall as a structural unit in itself. We observe at times Curtain Walls of similar basic geometry, similar floor-to-floor heights and equal modules, yet with totally different apparent structural assumptions expressed by the dimensions of the individual members.

A load transfer problem exists in any wall unit, as it does in any structure. Dead loads transferred in the plane of the wall are usually minor compared to the live wind loads. Yet in the case of wide areas of glass resting on setting blocks as quarter points, the dead loads become very significant. Utilizations of spandrel panels, structurally as horizontal beams, can reduce or even eliminate the structural function of the sill members. The live, combined loads, normal to the plane of the wall, must be transferred progressively from the surface materials to the minor framing members, then to the major framing members, (normally the vertical mullions) and by these in turn, through attachment clips, to the building structure. Once a module and fenestration geometry are chosen for reasons of planning function and other design requirements, it will have a reasonable and logical range of structural resolution.

Another important area of dimensional relationships in Curtain Wall design is the consideration of clearances and tolerances. The B.R.I. Workshop Group gave this definition: "Clearances are design allowances or provisions to permit proper working condition or their allowances for designed thermal or structural movements. *Tolerances,* on the other hand, are design provisions to allow for errors or variations from standard in the products that go into the building." Clearances and tolerances are cumulative and must be considered as an addition of their extreme conditions. To begin with clearances, the dynamic movements to be allowed for are: wind load racking of the building structure, live load deflections of spandrel beams between exterior columns, live load deflections of cantilevered slabs, differential wind load deflections between adjacent wall units and at corner units. And for thermal movements: relative dimensional changes between similar materials at different temperatures, and different materials at the same temperature, and the combination of different materials at different temperatures.

Steps taken to provide insulation will naturally establish temperature differences and corresponding differential movement. As the frame naturally expands in two directions it is normal to fix the unit to the structure rigidly at only one of its probable four attachment points, one other being free to move horizontally and still support the vertical load, the other two points free to move in the plane of the wall, all four points restrained from moving out of the plane of the wall. Allowance for each unit to

move independently of adjacent units is a primary assumption.

The method of attachment to the building structure in order to achieve this theoretical movement has not always been successful. Slotted holes and bolted fastenings are not always respected by the mechanic with the wrench. The phenomena of "Noisy Buildings" has appeared, resulting from friction in these theoretical "slip" joints due to overly tightened bolts or intermetallic corrosion. The sun swings to the south elevation, the members attempt to expand, cannot, exert an increasing column load on the frozen "slip" joint until it suddenly releases with accompanying salvos, echoing up and down the wall. Careful analysis and of such "slip" joints or use of attachments that take the movement in deflection rather than slippage can avoid such acoustical surprises.

The summation of all movements in the plane of the wall, plus the tolerances of related fabrications, plus clearances necessary for installation of the units will determine the minimum joint dimensions. Many approaches are possible to the design of a given joint condition. We have a number of new sealant materials to assist in the joint closure: polybutene, in tape or bulk form, uncurred butyl tapes, two part field-curing polysulfide ('thiokols), and neoprene extrusions in solid and cellular form. Each of these has its particular applicability.

The Curtain Wall and Solar Radiation

One of the basic phenomena that determine the thermal and luminous environment of our buildings is solar radiation. If we are presented with a new type glass, on what basis do we evaluate its performance? In what directions lie the greatest possibilities for future development of glass or other transparent media considered as a principal element in our giant solar radiation filter, the Curtain Wall? Recently new absorptive glasses such as the grey glasses, have been added to our available vocabulary. They have been marketed as "glare reducing" glasses, as opposed to the blue-green glass previously available and known as "heat absorbing" glass. Actually, all glasses are heat-absorbing to some degree, with most of the presently available grey glasses fully as heat absorbing as the blue-green, in some cases considerably more so. The grey glasses merely absorb more of the solar heat radiation in the visible spectrum and less in the non-visible infra-red spectrum where the blue-green glasses have high absorption.

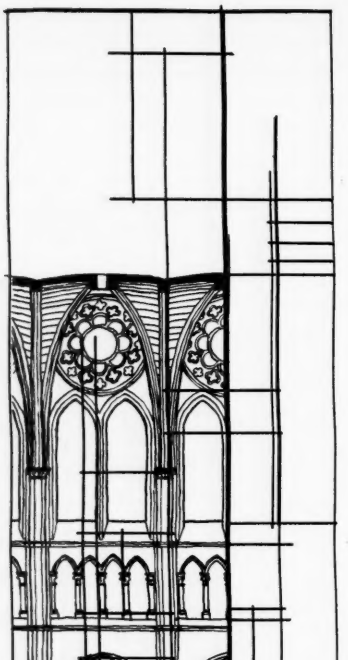
We are presented with the test data that a typical grey glass transmits only 40% of the visible portion of the solar spectrum. Does this mean the occupants will automatically see a landscape only 40% as bright? No. As the human eye will compensate, the iris will open accordingly, and the sensation to the viewer may be a view seemingly as bright as with ordinary glass. Then where is the glare reduction? It will come from the reduced brightness ratios between the view and the illumination of the building interior; the eye still adapts its aperture but to a much lesser degree.

We thus have a glare-reducing (40%), heat absorbing (50%). Can we do better; theoretically it would be possible to increase the total absorption to 80% without changing the visible appearance. Only half of this 80% would be actually rejected heat as the other half would reradiate to the interior. Hence, the efficiency of approximately 40% maximum for a heat absorptive glass. Let us consider a wholly different phenomenon; a heat reflective glass, transmitting 40% of the visible light and reflecting, not absorbing, 80% of the solar heat. What would this mean to us? Savings on a west elevation of up to $8 per square foot for initial air conditioning equipment. Such a glass can be made, but not as yet with durability of the reflecting film sufficient for building use. This is one direction.

Another possibility in the near future is a laminated glass with an electro-luminiscent radiating interlayer, serving as light and heat source both day and night. Still another future possibility is a laminated glass with a thermo-reversible interlayer that will automatically grow darker as the light striking it becomes brighter. Another may be fully transparent-translucent panels, structural in themselves, forming a complete envelope with no metal grid exposed at any point.

This is only but a brief glance at another aspect of Curtain Wall technology. It is typical of the possibilities we may expect in many other areas. Exploration of thermal transfer and incorporation of radically new air conditioning techniques in one such area. Introduction of new fabrication techniques and materials is of course another. Progress in any of these areas will be a direct function of the architect's fundamental understanding of all the forces and phenomena at work and application of careful analysis to the specific problems in this expanding Curtain Wall Technology. □

*Publication #378, $4. per copy, 190 pages. Available from the Building Research Institute, National Academy of Sciences, 2101 Constitution Avenue, Washington 25, D. C.



Chartres Cathedral, begun in 1194, then, today and always, man and proportions, to him and about him.

Our Half of Nature

by BRUCE J. GRAHAM, A.I.A.

Associate Partner, Skidmore, Owings, and Merrill

■ Architecture is primarily concerned with space. People are interested in the room they are to occupy, or the plaza they are to walk in, rather than in the enclosing elements. However, it is through the various articulating elements that space is defined or modulated. A row of columns, a wall of brick, a plane of marble, or a series of glass panels are elements which define an area and which an architect can use to describe a space. It is with this type of expression that buildings become intelligible. No matter how well we do the wall or column, if the space these elements articulate are not well proportioned or not well conceived, we have failed as architects. To copy a Renaissance wall in a room will not recapture Renaissance space, and centuries of practice copying Gothic churches has not produced another Chartres.

In this day and age, then, it is our task to understand the techniques, methods, materials and all the nuances of our civilization, and with these build. The prevalent "word" instead of Gothic, Neoclassic, or Tudor is "skin wall". Manufacturers are at present selling these by the yard, foot or inch. Now the word is either to buy "out of stock", or else to minutely measure the "skins" on buildings built by the present avantgard. Both methods are producing a sea of ugly buildings enclosing ugly spaces and relating to ugly cities. In reaction to this, some of the weaker modernists are abandoning the "skin" wall with disdain and looking for "freer forms of expression" in such shapes as domes, barrels, telectromats, or some such other words.

Expression and History

Unfortunately, for this search in freedom they are abandoning the true path of architecture, which in reality they didn't understand. Mullions, glass, spandrels, and column faces are a straight-forward expression of a steel frame on a multi-story building, and the arrangement of these parts with the same care for its proportions, details and development which was used in developing the Parthenon is required now. Proper use of this media results in the expression of the inner truth of a building.

A wall of a building should give an understanding to the viewer of its proportions of space, and with this its relationship to other spaces either interior or exterior. Therefore, two columns and a lintel at once define a certain size space and its desired proportions. A series of columns would then become a unit of measure for man in which to relate himself to a more complex structure.

The facade of Chartres is as much a skin wall as the facade of our present buildings; but it was through the uses of glass and solid infill panels that one understood not only the exterior appearance of the great cathedral, but its interior proportions. Still further at Chartres, the wall held between the ambitious structural members and vaults tells the whole story of a civilization and its material as well as spiritual conflicts. The space, itself then becomes an art form in the true sense. It is this same type of achievement that we look for with modern materials and with these materials we should again give expression to this very complex and unfolding civilization.

Cities Our Cathedrals

We are building no cathedrals as such today, but we are building apartment buildings, office buildings, manufacturing plants, schools and all the other units which compose our modern environment, and these in the total complex become the cathedral of our time – not as individual buildings, but as cities. The same unity which we found in medieval times within one cathedral, or during Greek times in one temple, we have to now achieve in one city. This unity should be not only the result of formulated economic factors, but rather of the true economics which are a result of analyses of the problem, study of the materials inherent to our environment, and great respect for the type of craftsmanship available in a machine age. Without correcting the present faults in the industrial machine, a great architecture will hardly arrive. Without changing the direction of the building industry, great cities will not be built by this democracy, for they begin to fall apart at the core of a building, its conception. However, the solution for the wall to enclose a multi-story building lies in the development of flexible size and machinery which can adapt itself to varying problems and conditions.

We are building as large a half of nature as we found in the trees, rivers and mountains, and should have as much unity, order and beauty. □

A. A. I.

The Illinois Architectural Foundation

■ In past years, the architectural profession within the state of Illinois has felt the need of a foundation that could receive legacies, bequests or other gifts that members of the architectural profession and their families desire to leave as memorials or as means of stimulating architectural achievement.

For this reason the Illinois Architectural Foundation was chartered as a non-profit corporation in 1955 by the Architects' Association of Illinois. The purposes as set forth in the charter are as follows:

> "To distribute, expend, donate and give away money and funds for the support or education of persons or institutions devoted to the study of architecture by providing financial aid, grants, scholarships or by any other means to such persons or institutions."

The Foundation itself is a separate entity, with officers of the A.A.I. functioning as officers of I.A.F. for practical reasons. Eventually, it is hoped that the growth and stature of the Foundation will be such that the elder statesmen of the architectural profession will assist in directing its multi-faceted energies and that its separateness as an organization is complete. And as the Foundation grows and responds to these developments within the profession, we hope the end results will enhance the profession from without also.

As yet, with the Foundation in existence, no bequests or funds have been received. It is for the above purposes that we earnestly request your participation so that the Foundation may commence functioning.

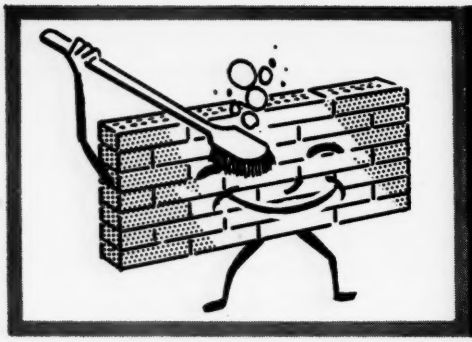
Gifts may be made directly to the Illinois Architectural Foundation in care of the offices of the Chicago Chapter A.I.A. or to any of the officers of the Architects Association of Illinois, who may also be contacted for further information on the Foundation. They are:

President, Lee C. Mielke, Chicago Chapter A.I.A.

Vice President, Kendall P. Bates, Northern Illinois Chapter A.I.A.

Secretary-Treasurer, Kenneth Rogers, Southern Illinois Chapter A.I.A.

The Officers of the Foundation also welcome all comments and suggestions that they may best serve the profession through the Foundation. □



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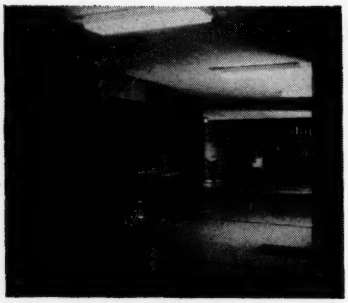

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ADDENDUM

Jury Named for 1958 Chicagoland Honor Awards

Serving on the jury for the 1958 Chicagoland Honor Awards Program sponsored by the Chicago Chapter A.I.A. and the Chicago Association of Commerce and Industry will be:

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partner in the firm of
Shaw, Metz and Dolio

MR. ALEXANDER BACCHI
partner in the firm of
Schmidt, Garden and Erikson

MR. WILLIAM REED, A.I.A.

MR. ESKILL BJORK
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MR. HOWARD E. GREEN
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The Honor Awards Committee of the Chicago Chapter includes:

Pierre Blouke, Chairman
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Samuel A. Lichtmann
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Refresher Course

To help registrants studying for the Illinois State Architectural Examinations in August 1958, the Chicago Chapter A.I.A. is sponsoring its 21st REFRESHER COURSE, with registration beginning FEBRUARY 10th, 1958.

The course includes 36 Sessions covering all phases of architectural practice and subjects included in the examination.

Those eligible to take the examination for their first time, in accordance with the revised Illinois Architectural Act passed July 11, 1957, are graduates of accredited schools of architecture plus 3 years of experience with a registered architect, or high school graduates having 8 years experience with a registered architect. Each credited year at an accredited school of architecture, to a maximum of 5, also applies towards the 8 years. Applicants taking the Examination for a second or third time are not affected by the new law.

Those interested in taking the REFRESHER COURSE should contact the Chicago Chapter, A.I.A., 221 N. LaSalle – DE 2-7197. Courses will be given on Mon. and Thurs. eves, 6:30 to 8:30 P.M., and will begin sometime during March of 1958.

Enrollment is limited to 50.

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1958 March of Dimes

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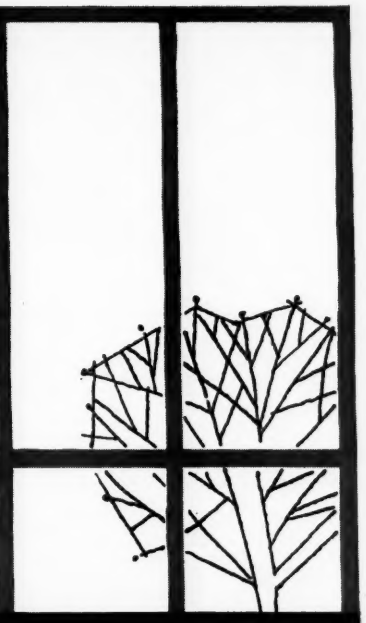

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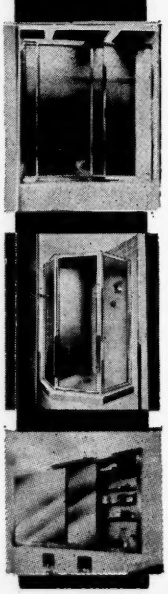

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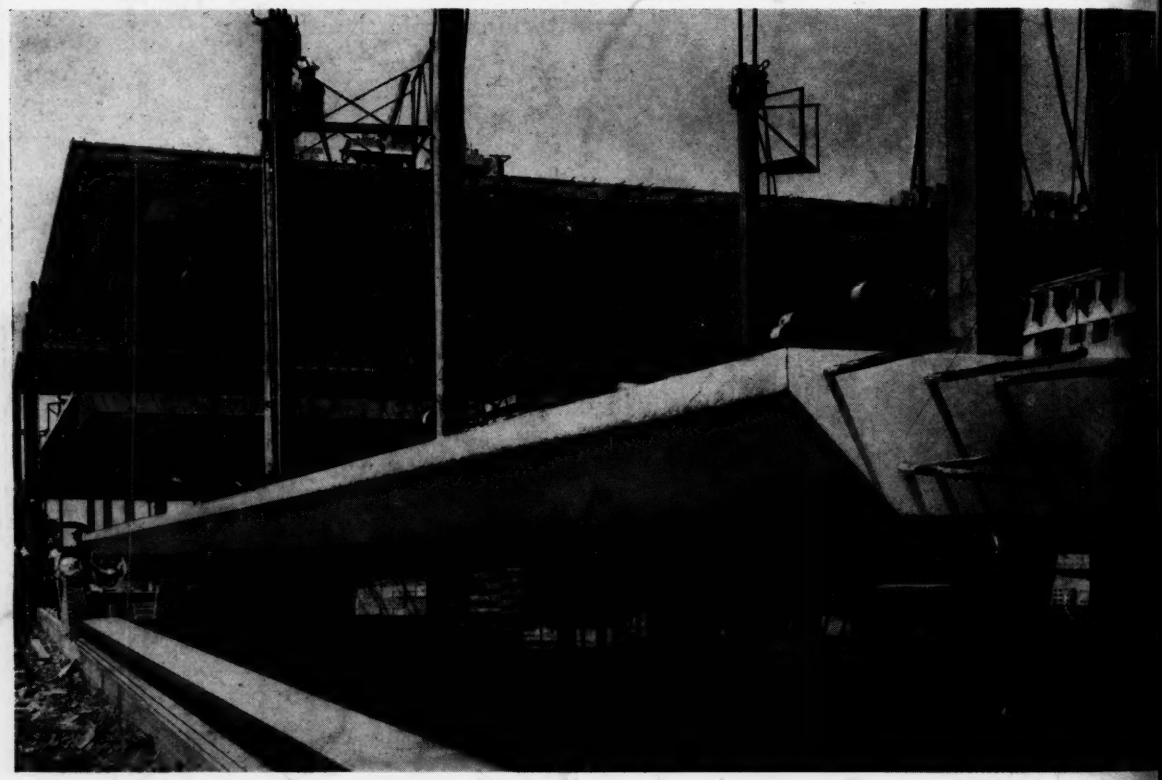

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